

à Mademoiselle Louise Clayssen.  
(de la Basse Terre Guadeloupe)

# Polonia

Grande Caprice de Concert

COMPOSÉE PAR

L. M. Gottschalk.

OP. 35.

15

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Published by Wm Hall & Son 543 Broadway.



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# POŁONIA,

## GRANDE CAPRICE DE CONCERT

par  
L. M. GOTTSCHALK.

Tempo Moderato di Mazurka.

Ben Misurato.

*mf* Marziale.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The first system is marked *mf* Marziale. and Ben Misurato. The second and third systems contain complex rhythmic patterns with many accidentals and fingerings. The fourth system continues the piece. Pedal markings (Ped.) and asterisks are used throughout to indicate specific performance techniques. The score is written in a clear, professional style with many accidentals and fingerings.



First system of musical notation. The treble staff contains a melodic line with triplets and a forte (*f*) dynamic marking. The bass staff features a rhythmic accompaniment with repeated notes and pedal markings (*Ped.*) and asterisks (\*).



Second system of musical notation. The treble staff continues the melodic line. The bass staff shows a series of repeated notes with frequent pedal markings (*Ped.*) and asterisks (\*).



Third system of musical notation. The treble staff includes a triplet marked with '3 1 4'. The bass staff continues the rhythmic pattern with pedal markings (*Ped.*) and asterisks (\*).



Fourth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a more complex rhythmic accompaniment with many sixteenth notes and frequent pedal markings (*Ped.*) and asterisks (\*).



Fifth system of musical notation. The treble staff continues the melodic line with triplets. The bass staff shows a rhythmic accompaniment with pedal markings (*Ped.*) and asterisks (\*).



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and groups of four. The bass staff features a rhythmic accompaniment with triplets and chords. Pedal markings (*Ped.*) are present in the bass staff, with some measures marked with an asterisk (\*). A dynamic marking of *f* (forte) is visible in the bass staff.



Second system of musical notation. The treble staff continues the melodic line with various rhythmic patterns. The bass staff has a steady accompaniment with chords and occasional single notes. Pedal markings (*Ped.*) are used throughout the system, often accompanied by an asterisk (\*).



Third system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff provides harmonic support with chords and moving lines. Pedal markings (*Ped.*) are present in the bass staff, with some measures marked with an asterisk (\*).



Fourth system of musical notation. The treble staff features more complex rhythmic figures, including groups of four and triplets. The bass staff continues the accompaniment. Pedal markings (*Ped.*) are present in the bass staff, with some measures marked with an asterisk (\*).



Fifth system of musical notation. The treble staff begins with a dashed line and the marking "8va..." (octave up). The system includes dynamic markings such as *f* (forte), *Brillante.* (brilliant), *Martellato.* (hammered), and *f Fiero.* (fierce). Pedal markings (*Ped.*) are present in the bass staff, with some measures marked with an asterisk (\*).

Ped. \*

Ped. \*

Ped. \*

Ped. \*

**Con Fuoco.**

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.

**ff Con Impeto.**

**Senza rall.**

**f Ben marcato.**

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8va.

**Un poco ritenuto ma senza rall.**

Ped. \*

Ped. \*

Ped. \*

Ped. \*

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and asterisks (\*) indicating pedal points. The treble staff contains various musical notes, including triplets and sixteenth notes, with some notes marked with 'x'.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and asterisks (\*) indicating pedal points. The treble staff contains various musical notes, including triplets and sixteenth notes, with some notes marked with 'x'.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and asterisks (\*) indicating pedal points. The treble staff contains various musical notes, including triplets and sixteenth notes, with some notes marked with 'x'.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and asterisks (\*) indicating pedal points. The treble staff contains various musical notes, including triplets and sixteenth notes, with some notes marked with 'x'. The instruction *f Fiero.* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* and asterisks (\*) indicating pedal points. The treble staff contains various musical notes, including triplets and sixteenth notes, with some notes marked with 'x'.



**Con Fuoco.**

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8va.....

8va.....

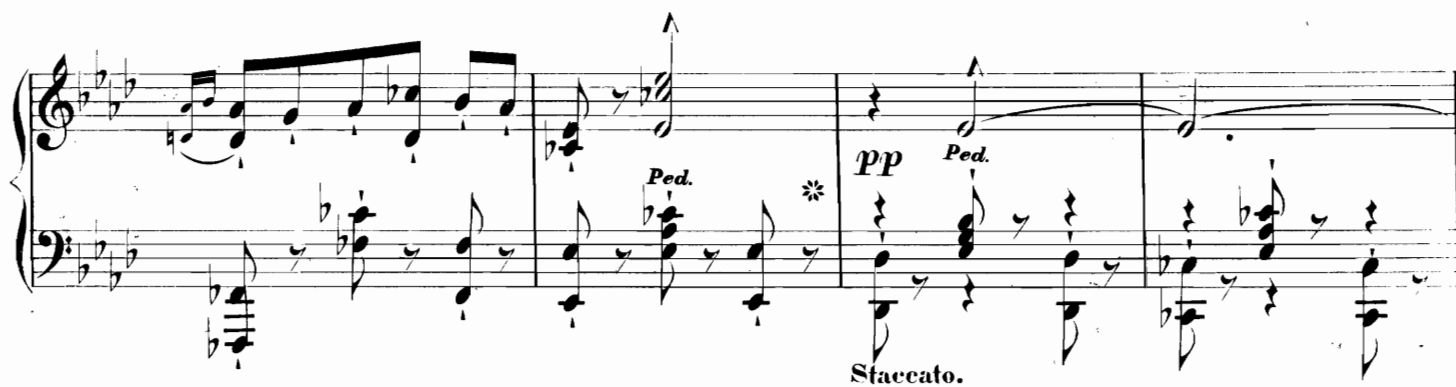
**Senza rall.**

***ff* Con Impeto.** *Ped.* \* ***f* Ben marcato.** *Ped.* \* ***f***

**Un poco riten.** **Più Tranquillo.**

*p* *Ped.* \* *p* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *p* \*



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Pedal markings (*Ped.*) are present above the bass staff. A *pp* (pianissimo) dynamic marking is shown. A *Staccato.* instruction is written below the bass staff. An asterisk (\*) is placed above the bass staff.



Second system of musical notation. The treble staff features a long, sustained melodic line. The bass staff continues the harmonic accompaniment. An asterisk (\*) is placed above the bass staff.



Third system of musical notation. The treble staff has a melodic line with some ties. The bass staff continues the harmonic accompaniment. A *Ped.* marking is present above the bass staff. An asterisk (\*) is placed above the bass staff.



Fourth system of musical notation. The treble staff includes fingerings (1, 2, 3, 4) and an *X* mark. The bass staff continues the harmonic accompaniment. A *Ped.* marking is present above the bass staff. An asterisk (\*) is placed above the bass staff.



Fifth system of musical notation. The treble staff includes fingerings (1, 2, 3, 4) and an *X* mark. The bass staff continues the harmonic accompaniment. A *Ped.* marking is present above the bass staff. The instruction *Un poco ritenuto.* is written above the treble staff. An asterisk (\*) is placed above the bass staff.

Armonioso  
Meno Mosso.

Semplice.

Stretto Scherzando.

Avec une expression de regret.

Parlato.

A Piacere.

Stretto.

Tempo Rubato.

Piangendo.

Tempo I<sup>mo</sup>

Tempo I<sup>mo</sup>

*Ped.* *Cresc.* *Rit.*

\* *Sra.*.....

## Rapido.

*Ped.* *f*

## Stretto.

*Ped.* *p* *Rit.*

## Affrettandosi.

## Tempo Rubato.

*Ped.* *Rit.*

## Stretto.

*Ped.* *x*

First system of a musical score. The right hand (treble clef) plays a melody in A major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The left hand (bass clef) plays a bass line with chords, marked with "Ped." and asterisks. The tempo marking "Affrettandosi." is written above the right hand staff.

Second system of the musical score. The right hand continues the melody, marked with "Riten." and "p". The left hand continues the bass line with chords, marked with "Ped." and asterisks. The tempo marking "Tempo lmo" is written above the right hand staff.

Third system of the musical score. The right hand plays a more complex melody with eighth and sixteenth notes. The left hand continues the bass line with chords, marked with "Ped." and asterisks.

Fourth system of the musical score. The right hand continues the complex melody. The left hand continues the bass line with chords, marked with "Ped." and asterisks.

Fifth system of the musical score. The right hand features triplets and sixteenth notes, with some notes marked with "x". The left hand continues the bass line with chords, marked with "Ped." and asterisks.

Dimin. ma senza rall.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats. The first measure is marked *ff* and *Ped.*. The second measure is marked *ff* and *Ped.* with an asterisk. The rest of the system consists of eighth notes in the right hand and quarter notes in the left hand.

Animato.  
Armonioso.

Second system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats. The first measure is marked *Bien Rythmé.* and *2 Ped.*. The second measure is marked *Ped.* with an asterisk. The rest of the system consists of eighth notes in the right hand and quarter notes in the left hand.

Third system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats. The first measure is marked *Ped.* with an asterisk. The rest of the system consists of eighth notes in the right hand and quarter notes in the left hand.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats. The first measure is marked *Ped.* with an asterisk. The rest of the system consists of eighth notes in the right hand and quarter notes in the left hand.

Ben Legato e sostenuto il canto della mano dritta.

Fifth system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats. The first measure is marked *Ped.* with an asterisk. The second measure is marked *Ped.* with an asterisk. The third measure is marked *f* and *Ped.* with an asterisk. The rest of the system consists of eighth notes in the right hand and quarter notes in the left hand.

First system of musical notation. The right hand (treble clef) plays a series of chords, mostly triads, with some eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks. A crescendo hairpin is at the end of the system.

Tenore.

Second system of musical notation. The right hand features a melodic line with a slur and a forte *sfz* marking. The left hand continues with eighth-note accompaniment and pedal points.

Ardito.

Third system of musical notation. The right hand has a melodic line with a slur and a forte *f* marking. The left hand continues with eighth-note accompaniment and pedal points.

Fourth system of musical notation. The right hand continues with chords and some eighth notes. The left hand continues with eighth-note accompaniment and pedal points.

Cres . . . . . cen . . . . . do.

Fifth system of musical notation. The right hand continues with chords. The left hand continues with eighth-note accompaniment and pedal points.



First system of musical notation, featuring a treble and bass staff. The bass staff includes a *Ped.* (pedal) marking and a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.



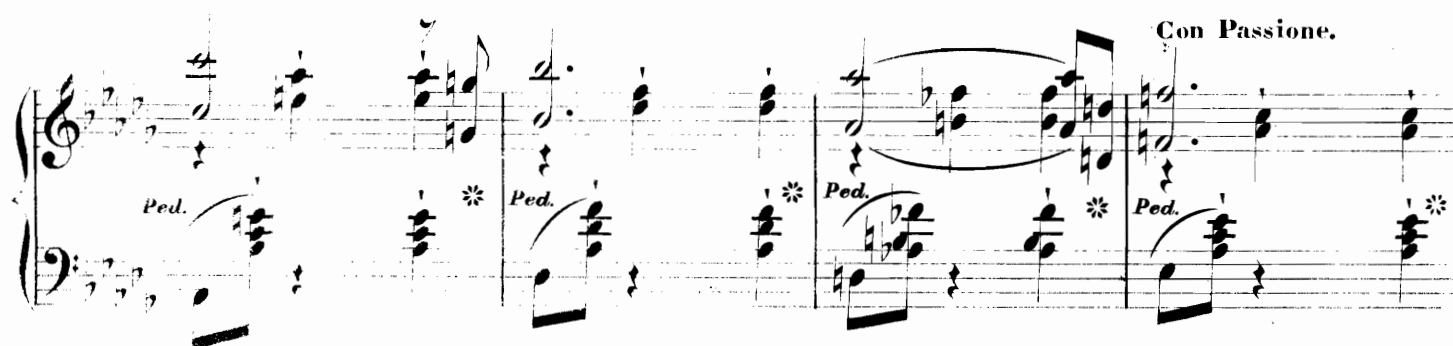
Second system of musical notation, featuring a treble and bass staff. The bass staff includes a *Ped.* (pedal) marking and a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line.



Third system of musical notation, featuring a treble and bass staff. The bass staff includes a *Ped.* (pedal) marking. The system concludes with a double bar line.



Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes a *Ped.* (pedal) marking. The system concludes with a double bar line.



Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes a *Ped.* (pedal) marking. The system concludes with a double bar line.

Con Passione.



First system of musical notation. The right hand plays a series of eighth notes, while the left hand plays chords. Pedal markings (Ped.) are present. A *ff* marking is in the left hand. The instruction **Martellato.** is written above the right hand.

Second system of musical notation. The right hand continues with eighth notes. The instruction **Senza rall.** is written above the right hand. A *f* marking is in the left hand. Pedal markings (Ped.) are present.

Third system of musical notation. The right hand plays a series of eighth notes. The instruction **Dimin. molto.** is written above the right hand. The instruction **Armonioso.** is written above the right hand. The instruction **Legato e marcato il canto.** is written above the right hand. A *p* marking is in the left hand. Pedal markings (Ped.) are present.

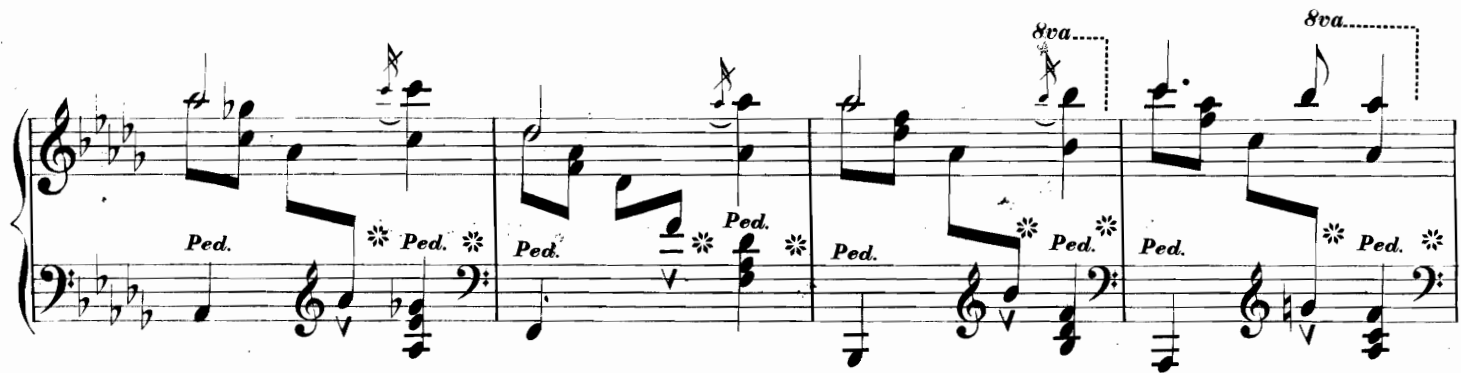
Fourth system of musical notation. The right hand plays a series of eighth notes. The instruction **Cresc.** is written above the right hand. Pedal markings (Ped.) are present.

Fifth system of musical notation. The right hand plays a series of eighth notes. The instruction **Dimin.** is written above the right hand. Pedal markings (Ped.) are present.

This page contains five systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The notation includes various note values, including eighth and sixteenth notes, and rests. Performance instructions are indicated by 'Ped.' (pedal) and '8va.' (octave up) markings. The first system shows a continuous flow of notes with occasional rests and pedal markings. The second system introduces '8va.' markings above the treble staff, indicating an octave shift. The third system continues this pattern, with '8va.' markings appearing more frequently. The fourth and fifth systems maintain the same notation style, with 'Ped.' and '8va.' markings interspersed throughout the piece. The overall structure suggests a continuous, flowing musical composition.



First system of musical notation. The right hand features a melodic line with eighth notes and some beamed sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Octave transpositions are marked with '8va.' and dashed lines.



Second system of musical notation. The right hand continues the melodic development. The left hand accompaniment includes more complex chordal textures. Pedal points and octave transpositions are used throughout the system.



Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features a steady bass line with occasional chords. Pedal points and octave transpositions are present.



Fourth system of musical notation. The right hand introduces triplet figures. The left hand accompaniment continues with a mix of chords and single notes. Pedal points and octave transpositions are indicated.



Fifth system of musical notation. The right hand features prominent triplet patterns. The left hand accompaniment is characterized by a consistent bass line with occasional harmonic support. Pedal points and octave transpositions are used.

8va.....

Animato.

*Ped.*

*f Scintillante.*

8va.....

Meno Forte.

*Dim. poco a poco.*

*Brillante sempre ma *p* senza rall*

*Tempo 1º*

*Ped.*

*Ped.*



First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4) are indicated. Asterisks (\*) mark specific measures.



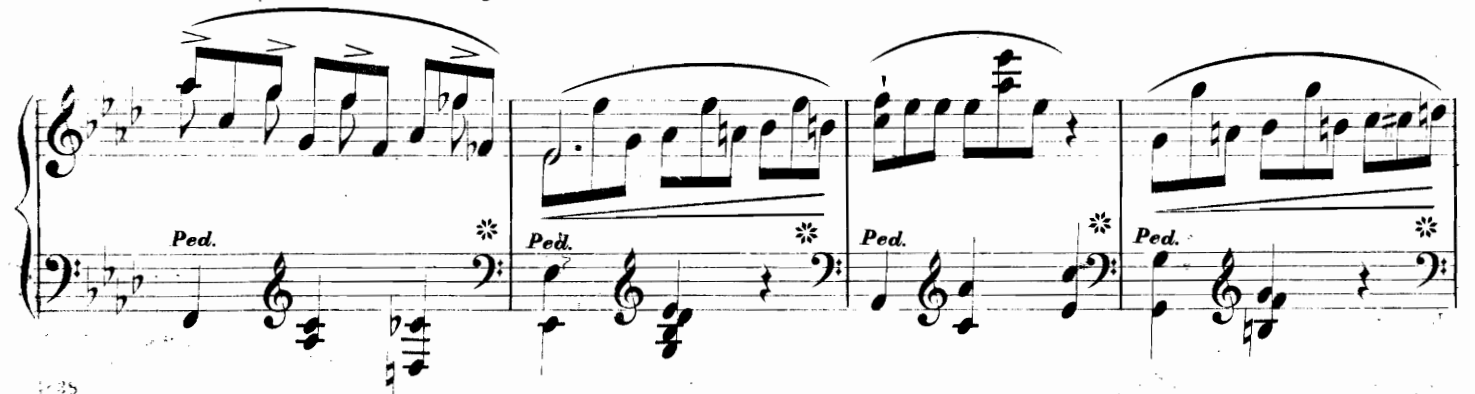
Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4) are indicated. Asterisks (\*) mark specific measures. A forte (f) dynamic marking is present.



Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4) are indicated. Asterisks (\*) mark specific measures. A forte (f) dynamic marking is present. The word "Fiero." is written above the bass staff.



Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4) are indicated. Asterisks (\*) mark specific measures. The word "Con Fuoco." is written above the bass staff.



Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present. Fingerings (1, 2, 3, 4) are indicated. Asterisks (\*) mark specific measures.

8va.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several measures of music, including a triplet of eighth notes. The lower staff has a bass clef and contains corresponding bass notes. Pedal markings ('Ped.') are placed below the bass staff in the first, second, and third measures. A dashed line labeled '8va.' spans the last two measures of the system. The system concludes with the instruction **ff Con Impeto.** and a final pedal marking.

Second system of the musical score. The upper staff continues with eighth-note patterns. The lower staff features a **f** dynamic marking and a triplet of eighth notes. Above the first measure of the lower staff is the instruction **Senza rall.**, and above the last measure is **Un poco rit.**. Pedal markings ('Ped.') are present in the first and second measures of the lower staff.

Third system of the musical score. The upper staff shows a change in the eighth-note pattern. The lower staff includes a **A Tempo.** instruction above the first measure. Pedal markings ('Ped.') are placed below the bass staff in the second, third, and fourth measures. The system ends with a complex chordal structure in the upper staff.

Fourth system of the musical score. The upper staff features a series of eighth-note chords. The lower staff has a **Ped.** marking in the first measure. The system concludes with a final chord in the upper staff.

Fifth system of the musical score. The upper staff continues with eighth-note chords. The lower staff has a **Ped.** marking in the second measure. The system concludes with a final chord in the upper staff.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats. The music features various rhythmic patterns, including triplets and sixteenth notes. Pedal markings ('Ped.') are present in the bass staff. There are also asterisks (\*) and a '3' marking above a triplet in the treble staff.

Second system of the musical score. It begins with the tempo marking 'Animato.' above the treble staff. The music continues with similar rhythmic patterns. Pedal markings ('Ped.') and asterisks (\*) are used. A 'ff' (fortissimo) marking is present in the bass staff. The system ends with a '4' marking below the bass staff.

Third system of the musical score. It begins with the tempo marking 'Con molto fuoco.' above the treble staff. The music features more complex rhythmic patterns. Pedal markings ('Ped.') and asterisks (\*) are used throughout the system.

Fourth system of the musical score. It begins with the tempo marking 'Tutta la forza.' above the treble staff. The music continues with similar rhythmic patterns. Pedal markings ('Ped.') and asterisks (\*) are used. A 'ff' (fortissimo) marking is present in the bass staff. The system ends with a '4' marking below the bass staff.

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| STRELEZKI, ANTON                         |           |                 |       |  |
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| Legende.                                 | B $\flat$ | 2-3             | .40   |  |
| Poikette.                                | B $\flat$ | 2-3             | .30   |  |
| Romance.                                 | F         | 2-3             | .40   |  |
| Valse Triste.                            | C         | 2-3             | .30   |  |

## GRADE III—INTERMEDIATE.

|  |           |     |     |  |
|--|-----------|-----|-----|--|
| BARTLETT, HOMER N.                     |           |     |     |  |
| Dream of the Dance, A. Op. 202, No. 1. | A $\flat$ | 3   | .60 |  |
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| BIEDERMANN, A. JUL.                    |           |     |     |  |
| Nutturno. Op. 97, No. 3.               | E $\flat$ | 3   | .50 |  |
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| Solitary Flower, The. Op. 97, No. 2.   | C         | 3   | .50 |  |
| HILLS, J. A.                           |           |     |     |  |
| Danse Italienne. Op. 21, No. 3.        | A $\flat$ | 3-4 | .60 |  |
| MACY, J. C.                            |           |     |     |  |
| Dolcinelle.                            | B $\flat$ | 3   | .40 |  |
| OEHMLER, LEO.                          |           |     |     |  |
| Golden Rod Waltz.                      | C         | 3   | .40 |  |
| Serenata Italiana. (Italian Serenade.) | B $\flat$ | 3   | .40 |  |
| ORTH, L. E.                            |           |     |     |  |
| In the Cotton. Op. 1, No. 4.           | F         | 3   | .30 |  |
| 'Mid the Shamrock. Op. 1, No. 3.       | F         | 3   | .30 |  |
| On the Deck. Op. 1, No. 1.             | F         | 3   | .30 |  |
| On the Heather. Op. 1, No. 2.          | F         | 3   | .30 |  |
| ROGERS, JAMES H.                       |           |     |     |  |
| Chansonette. Op. 15, No. 4.            | F         | 3-4 | .40 |  |
| SMITH, WILSON G.                       |           |     |     |  |
| Romance Serenade. Op. 84, No. 1.       | F         | 3   | .50 |  |
| STRELEZKI, ANTON.                      |           |     |     |  |
| Badinage.                              | G         | 3   | .30 |  |
| Berceuse.                              | A         | 3   | .30 |  |
| Consolation.                           | D $\flat$ | 3-4 | .60 |  |

|  |           |     |     |  |
|--|-----------|-----|-----|--|
| STRELEZKI, ANTON.                          |           |     |     |  |
| Le Soupir. (Nocturne.)                     | A         | 3-4 | .50 |  |
| Minuet à l'Antique.                        | A $\flat$ | 3-4 | .65 |  |
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| SUDDS, W. F.                               |           |     |     |  |
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| When First the Fields are Green. Op. 273.  | F         | 3   | .40 |  |
| WOLCOTT, C. J.                             |           |     |     |  |
| Dance Coquette.                            | B $\flat$ | 3-4 | .60 |  |
| Harlequinade.                              | A $\flat$ | 3-4 | .50 |  |

## GRADE IV MODERATELY DIFFICULT.

|  |                |     |      |  |
|--|----------------|-----|------|--|
| BERWALD, W.                              |                |     |      |  |
| Danse Caprice.                           | A $\flat$      | 4-5 | .50  |  |
| Reverie.                                 | D $\flat$      | 4-5 | .50  |  |
| Scherzo. (Valse.)                        | A $\flat$      | 4-5 | .65  |  |
| Serenade.                                | G              | 4   | .50  |  |
| BONALDI, G.                              |                |     |      |  |
| La Belle Amazone.                        | D $\flat$      | 4-5 | .75  |  |
| CERUELOS, CHEVALIER A.                   |                |     |      |  |
| 2me Berceuse.                            | A $\flat$      | 4   | .40  |  |
| HADLEY, HENRY K.                         |                |     |      |  |
| Six Tone Pictures. Op. 14.               |                |     |      |  |
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| No. 3. Fidelity.                         | B              | 4   | .30  |  |
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# EMIL SAUER

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